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BAKERS NOVELTIES

APOLLO'S ORACLE.



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Monograph

A. W. PINERO'S PLAYS.

Uniformly Bound in Stiff Paper Covers,
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THE publication of the plays of this popular author, made feasible by the new Copyright Act, under which his valuable stage rights can be fully protected, enables us to offer to amateur actors a series of modern pieces of the highest class, all of which have met with distinguished success in the leading English and American theatres, and most of which are singularly well adapted for amateur performance. This publication was originally intended for the benefit of readers only, but the increasing demand for the plays for acting purposes has far outrun their merely literary success. With the idea of placing this excellent series within the reach of the largest possible number of amateur clubs, we have obtained authority to offer them for acting purposes at an author's royalty of

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THE AMAZONS.

A Faecal Romance in Three Acts. By ARTHUR W. PINERO. Seven male and five female characters. Costumes, modern; scenery, an exterior and an interior, not at all difficult. This admirable farce is too well known through its recent performance by the Lyceum Theatre Company, New York, to need description. It is especially recommended to young ladies' schools and colleges. (1895.)

THE CABINET MINISTER.

A Farce in Four Acts. By ARTHUR W. PINERO. Ten male and nine female characters. Costumes, modern society; scenery, three interiors. A very amusing piece, ingenious in construction, and brilliant in dialogue. (1892.)

DANDY DICK.

A Farce in Three Acts. By ARTHUR W. PINERO. Seven male, four female characters. Costumes, modern; scenery, two interiors. This very amusing piece was another success in the New York and Boston theatres, and has been extensively played from manuscript by amateurs, for whom it is in every respect suited. It provides an unusual number of capital character parts, is very funny, and an excellent acting piece. Plays two hours and a half. (1893.)

THE HOBBY HORSE.

A Comedy in Three Acts. By ARTHUR W. PINERO. Ten male, five female characters. Scenery, two interiors and an exterior; costumes, modern. This piece is best known in this country through the admirable performance of Mr. John Hare, who produced it in all the principal cities. Its story presents a clever satire of false philanthropy, and is full of interest and humor. Well adapted for amateurs, by whom it has been successfully acted. Plays two hours and a half. (1892.)

LADY BOUNTIFUL.

A Play in Four Acts. By ARTHUR W. PINERO. Eight male and seven female characters. Costumes, modern; scenery, four interiors, not easy. A play of powerful sympathetic interest, a little sombre in key, but not unrelieved by humorous touches. (1892.)

APOLLO'S ORACLE

AN ENTERTAINMENT IN ONE ACT

BY ESTHER B. TIFFANY

AUTHOR OF "A RICE PUDDING," "YOUNG MR. PRITCHARD,"
"A MODEL LOVER," "BACHELOR MAIDS," "A BLIND
ATTACHMENT," "ANITA'S TRIAL," ETC.

BOSTON

Walter H. Baker & Co.

1897

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APOLLO'S ORACLE.

CHARACTERS.

PRIESTESS.

MAIDENS — *any number.*

ATTENDANT.

A YOUNG BOY.

COSTUMES.

The PRIESTESS and CHORUS wear Grecian tunics, and upon their heads fillets of leaves. The Boy also is filleted, and is dressed in a short kirtle and sandals, fastened, as high as the knee, with white thongs.



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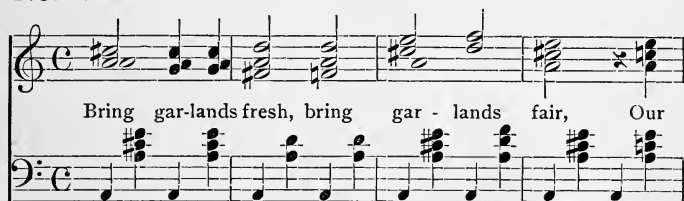
APOLLO'S ORACLE.

SCENE.— The stage may represent a temple, or may be less ambitiously draped with some simple hangings by way of a back-ground. A Grecian altar, festooned with flowers, stands in the centre of the stage. On the altar burns a low flame. From without come the voices of maidens singing, and drawing nearer as they sing.

OPENING CHORUS.

AIR.— PRIESTESS' CHORUS. "*Iphigenia in Tauris.*"—Gluck.

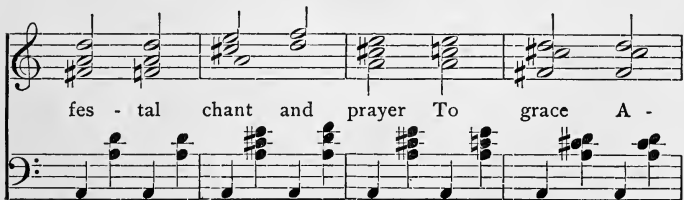
No. 1.



Bring gar-lands fresh, bring gar - lands fair, Our



al - tars white to twine; . . And come with



fes - tal chant and prayer To grace A -



(Enter a BOY strewing flowers, followed by Two MAIDENS singing. Then the PRIESTESS bearing flowers, then more MAIDENS singing.)

The priestess of the votive train,
 Now slow approaching see.
 Oh, to her offerings at thy fane,
 Apollo, gracious be!
 Apollo, gracious be!

(They deck the altar.)

Thy purest, whitest lilies yield,
 Oh pine-encircled lake,
 Thy sunny wealth of bloom, oh field,
 Oh wood, thy fern and brake!
 Oh wood, thy fern and brake!

Bring garlands fresh, bring garlands fair,
 Our altars white to twine,
 And come with festal chant and prayer,
 To grace Apollo's shrine,
 To grace Apollo's shrine.

(The PRIESTESS stands behind the altar and lifts her arms in supplication. The ATTENDANTS sing.)

No. 2. AIR.—From “Iphigenia in Tauris.”—Gluck.

Phoe - bus! Phoe - bus A - pol - - lo!

(Then they turn toward the audience and chant.)

Hast thou a ques- }
tion, mortal, ask it } now.

(A question which can be answered by yes or no is asked by some one in the audience. The PRIESTESS lifts her arms in supplication, and the ATTENDANTS invoke Apollo, as before.)

No. 2.

Phoe - bus! Phoe - bus A - pol - - lo!

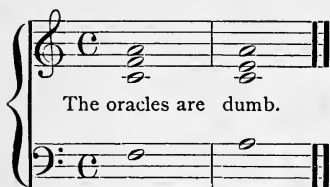
(Then the PRIESTESS takes a scroll from the altar and appears to write on it with a charred stick, while the ATTENDANTS sing.)

No. 3. AIR.—From “*Iphigenia in Tauris*.”—Gluck.

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line.

Oh priestess pure! Oh priest-ess pure! Oh
 priest - ess pure! Write the mys - tic screed, So that
 mor - tal eye may read; Oh priestess, write the
 mys - tic, mys - tic screed, That mor - tal eye may read.

(Then the PRIESTESS reads the answer in a solemn voice and hands the scroll to the BOY, who passes it to some person in the audience to hand to the questioner. The ATTENDANTS then chant as before, "Hast thou a question, mortal, ask it now," and again when the question has been asked, invoke Apollo, and tell the PRIESTESS to "write the mystic screed." She gives her answer, and the questions are continued until the scrolls are exhausted. Then the ATTENDANTS chant.)



(Then they sing to the music of the processional—No. 1.)

Now, priestess, end the mystic rite,
 And quench the sacred fire;
 Return to far Olympus' height,
 God of the golden lyre,
 God of the golden lyre.

And when again thine altars smoke,
 Again thy face unveil,
 While thy protection we invoke,
 All hail, Apollo, hail!
 All hail, Apollo, hail!

(They circle about the altar and file out.)

NOTE OF EXPLANATION. The answers are written beforehand, each on a small scroll of bark or paper, and are placed on the altar and selected at random.

An announcement should be made before the curtain rises, that at the proper time, Apollo will reply to any question that can be answered by yes or no. The following forms of reply are suggested with the idea of indicating the ways in the which the oracular replies may be varied. With a little ingenuity, and taking care to keep the answers sufficiently vague, they may be multiplied indefinitely.

ANSWERS.

Tremble and ask no further.

Because of the follies of thy heart, Apollo hath no answer for thee.

Too well Apollo loves thee to say yes.

Yea and nay and nay and yea.

If sincere, yea be thine answer. If thou triflest with Apollo, nay.

What's best concealed, stays unrevealed.

The first stranger thou meetest on the morrow shall tell thee.

Question not high Olympus, but thine own heart.

Thy illustrious race hath but to question, and Olympus ever thunders yes.

So glorious a fate awaits thee, oh mortal, trifle not with questions such as these.

When hast thou sacrificed to Apollo, that thou darest approach his shrine with vain request?

Apollo knoweth, and knowing, is silent.

Count o'er thy head the passing of the crow, three bring thee yes, five bring thee no.

This night shall Pallas Athene, the all-wise, come to thee in a golden dream and give thee gracious answer.

THE END.

NEW PLAYS.

THE LIMIT OF THE LAW.

A DRAMA IN FIVE ACTS.

By JUSTIN ADAMS,

Author of "TRISS," "THE RAG-PICKER'S CHILD," "AT THE PICKET LINE," ETC.

Seven male and five female characters. Costumes, modern; scenery, three interiors and two exteriors — not at all difficult. This is a piece with a strong melodramatic interest and plenty of comedy. Ike Toot, a base-ball crank, Jimmy Keyes, a "tough," Crissy Dunlap, a sentimental spinster, and Biddy, an importation, constitute a great low-comedy team. Richard Dunlap and Teresa are strong "heavy" characters; Robert Dunlap and Beatrice, sympathetic leads, and Trissy an admirable juvenile. The story of this piece is ingenious and absorbing, and the interest well sustained. The third act is especially strong, alike in interest, sympathy and humor, and presents a decided scenic novelty, not at all difficult.

Price 15 cents.

Synopsis.

ACT I. — Biddy's ankles. Bob's decision. A family row. Love and lawyers. "A three-bagger." Father and son. "When I was a boy." Flesh and blood. "An insult to my dead mother." Richard the righteous. A spot on the son. The deserted wife. "It is true, for I can witness it."

ACT II. — Crissy and Emanuel. "Take it straight." Miss Bidelia Mahoney. The check for ten thousand. Playing with fire. An appeal. Bob leaves the firm. Ike's adventure. The lobster salad. The false son. "Caught at last." A woman in the case. Off to Montreal. The wonderful telephone. The photograph. The discovery. The saint a devil. Ruined. "You are my father still."

ACT III. — A plot. Trissy and Santa Claus. The good Samaritan. "Peace on earth and good will toward men." The shadow on the blind. Hanging up the stocking. Asa in a new rôle. A change of heart. The marriage certificate. Jimmy Keyes and the turkey. The robbery. "One strike — out." Saved. "A true wife and mother in the sight of God and man."

ACT IV. — Montreal. A double play. Bob and Teresa. The "diamond." A clue. A pious fraud. Bagging the cat. "I love you." Richard again. "Who is that man?" Retribution. "My God! It is Bob."

ACT V. — Biddy and the waterfall. "Striking a pudding." Asa as a "hoss." Beatrice and Bob. Ike does detective work. A misunderstanding. "I am his promised wife." The net closes. "Will Ike ever come?" Betrayed. The trap sprung. "Behind prison bars."

UNDER PROTEST.

A COMEDY IN ONE ACT.

By JEANNE RAYMOND BIDWELL.

Two male and two female characters. Costumes, modern; scene, an interior. This is practically a monologue for Ballard, a very absent-minded personage who carries most of the interest of the play, though Louise, his daughter, has a certain share. With a good light comedian as Ballard, the piece is extravagantly funny. Very simple to get up, perfectly refined and universal in the appeal of its humor. Plays twenty-five minutes.

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A DRAMA IN THREE ACTS.

By B. F. MOORE,

Author of "CAPTAIN JACK," "THE IRISH AGENT," ETC.

Five male and two female characters. Costumes, modern; scenery, all interiors. A very simple and effective domestic melodrama, its scenes laid on the coast of Maine. All the characters are good and all of nearly equal prominence; that of Pat Murphy being a particularly strong Irish low-comedy part. This piece is especially adapted for the use of younger amateurs who want something strong with plenty of chance to act. Situations thrilling. Not a parlor play or at all suited to people in search of a quiet piece.

Price 15 cents.

Synopsis.

ACT I.—The child of the wreck. A Pat reply. The revenue cutter. Pat's sea-legs. Essie's secret. "Let her choose between us." The detective. "A piece of nice fat pork." *The Spy!* "Don't move or I'll fire!" AT BAY.

ACT II.—Bill's visitor. "The only bright spot in my life." A clue. Identified. "I want no reward for doing my duty." An intruder. Pat and Lucy. Jealousy. The wrecker. "For the last time." A double traitor. The false light. Just in time. SAVED!

ACT III.—The trial. Essie decides. "I will remain with the only father I have ever known." The betrayal. Revenged. Phil and Essie. Pat's proposal. The license. "A quiet little nap." THE END OF ALL!

LOVE IN A LIGHTHOUSE.

A FARCE IN ONE ACT.

By ROSEMARY BAUM,

Author of "THAT BOX OF CIGARETTES."

Three male and three female characters. Costumes and scenery easy. This is a very pretty and delicately humorous play by the author of the popular "That Box of Cigarettes," by which its general character can be judged. The ladies' parts are especially strong.—Polly, the "bound" girl, and Mrs. Capel Robinson, a local Mrs. Malaprop, affording excellent comedy. Its story is very original and humorous and its dialogue particularly good. A capital play for hall or parlor.

Price 15 cents.

NEW PLAYS.

A RIVAL BY REQUEST.

A COMEDY IN THREE ACTS.

By B. L. C. GRIFFITH.

Author of "A BACHELOR'S DIVORCE."

Six male and five female characters. Costumes, modern and appropriate; scenery, two interiors. This is a comedy with an exceptionally well-constructed and interesting plot, abundant incident, and an unusual variety of character and humor. Its misunderstandings are ingenious and unforced and extremely laughable, and Pierson's confusion of Lord Anthony McMullin and Alexander Muggins, a source of unfailing mirth. In its well-marked contrasts and uniformly strong character it offers a peculiarly advantageous vehicle for the talent of a good amateur club. Plays two hours and a half without a dull moment. The dialogue is particularly rapid and brilliant.

Price 15 cents.

Synopsis.

ACT I. — Pierson and the cornet. Getting out of an engagement. The Briggs family. Smythe's English valet. On the move. Muggins. The lord or the lackey. Briggs and the bargain counter. Lord McMullin. A sad mistake. Love at first sight. The new boarders. The plot thickens. A crisis. Engaged to two women at once. Bad for Pierson.

ACT II. — Cutting the knot. A useless servant. A lord for a lover. More misunderstandings. Briggs' nightmare. Nobody's fool. The ladies combine. Husbands on strike. Defiance. Briggs and the ballet. A three-cornered row. Pierson explains. The two McMullins. Revelations. A broken engagement. Another. Worse for Pierson.

ACT III. — Pierson in a plight. The two B's on a bat. "It's our wives' fault." An artful stratagem. The telegram. A plot that didn't work. Fixing it up. Muggins on thin ice. The two fiancées. Smythe's return. McMullin's restoration to the nobility. Worst for Pierson. Explanations. A show of hands. Pairing off. Muggins goes back to private life. The band plays "Annie Laurie."

THE REVOLVING WEDGE.

A FOOTBALL ROMANCE IN ONE ACT.

By THORNTON M. WARE and GEORGE P. BAKER.

Five male and three female characters. Costumes and scenery very simple. A capital farce, particularly adapted for Thanksgiving Day performances. Its excellent and original plot cleverly utilizes the universal mania for football, and builds up from this foundation an admirable progression of incidents leading to a most laughable conclusion. Its method will at once suggest that of the popular "Obstinate Family," and it can be safely recommended to any one who has liked that piece. Plays nearly an hour.

Price 15 cents.

MAGISTRATE.

A Farce in Three Acts. By ARTHUR W. PINERO. Twelve male, four female characters. Costumes, modern; scenery, all interiors. The merits of this excellent and amusing piece, one of the most popular of its author's plays, are well attested by long and repeated runs in the principal American theatres. It is of the highest class of dramatic writing, and is uproariously funny, and at the same time unexceptionable in tone. Its entire suitability for amateur performance has been shown by hundreds of such productions from manuscript during the past three years. Plays two hours and a half. (1892.)

THE NOTORIOUS MRS. EBBSMITH.

A Drama in Four Acts. By ARTHUR W. PINERO. Eight male and five female characters; scenery, all interiors. This is a "problem" play continuing the series to which "The Profligate" and "The Second Mrs. Tanqueray" belong, and while strongly dramatic, and intensely interesting is not suited for amateur performance. It is recommended for Reading Clubs. (1895.)

THE PROFLIGATE.

A Play in Four Acts. By ARTHUR W. PINERO. Seven male and five female characters. Scenery, three interiors, rather elaborate; costumes, modern. This is a piece of serious interest, powerfully dramatic in movement, and tragic in its event. An admirable play, but not suited for amateur performance. (1892.)

THE SCHOOLMISTRESS.

A Farce in Three Acts. By ARTHUR W. PINERO. Nine male, seven female characters. Costumes, modern; scenery, three interiors, easily arranged. This ingenious and laughable farce was played by Miss Rosina Vokes during her last season in America with great success. Its plot is amusing, its action rapid and full of incident, its dialogue brilliant, and its scheme of character especially rich in quaint and humorous types. The Hon. Vere Queckett and Peggy are especially strong. The piece is in all respects suitable for amateurs. (1894.)

THE SECOND MRS. TANQUERAY.

A Play in Four Acts. By ARTHUR W. PINERO. Eight male and five female characters. Costumes, modern; scenery, three interiors. This well-known and powerful play is not well suited for amateur performance. It is offered to Mr. Pinero's admirers among the reading public in answer to the demand which its wide discussion as an acted play has created. (1894.)

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SWEET LAVENDER.

A Comedy in Three Acts. By ARTHUR W. PINERO. Seven male and four female characters. Scene, a single interior, the same for all three acts; costumes, modern and fashionable. This well known and popular piece is admirably suited to amateur players, by whom it has been often given during the last few years. Its story is strongly sympathetic, and its comedy interest abundant and strong. (1893.)

THE TIMES.

A Comedy in Four Acts. By ARTHUR W. PINERO. Six male and seven female characters. Scene, a single elegant interior; costumes, modern and fashionable. An entertaining piece, of strong dramatic interest and admirable satirical humor. (1892.)

THE WEAKER SEX.

A Comedy in Three Acts. By ARTHUR W. PINERO. Eight male and eight female characters. Costumes, modern; scenery, two interiors, not difficult. This very amusing comedy was a popular feature of the repertoire of Mr. and Mrs. Kendal in this country. It presents a plot of strong dramatic interest, and its incidental satire of "Woman's Rights" employs some admirably humorous characters, and inspires many very clever lines. Its leading characters are unusually even in strength and prominence, which makes it a very satisfactory piece for amateurs. (1894.)

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Music by EUGÈNE FEZANDIÉ, Jr.

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